



GAIETY

Theatre Dublin

12th April to 1st May, 1982

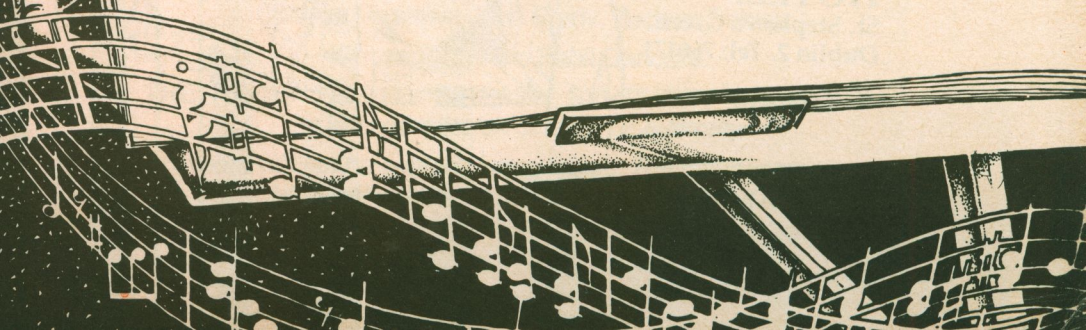
Dublin Grand Opera Society

Presents

International Opera Season

TONIGHT

L'Elisir D'Amore
(Donizetti)



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GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre Telephone: 771717

Directors:

Eamonn Andrews, Lorcan Bourke,
Dermod Cafferky, Joe Kearns.

Resident Manager: Joe Kearns

Commencing Monday 12th April, 1982. Nightly 7.30 p.m.

DUBLIN GRAND OPERA SOCIETY

Presents

International Opera Season

LA FAVORITA
(Donizetti)

TOSCA
(Puccini)

NABUCCO
(Verdi)

L'ELISIR d'AMORE
(Donizetti)

GUEST ARTISTES

Ugo Benelli; Antonio Bevacqua; Lorenza Canepa; Brendan Cavanagh;
Dublin City Ballet; Giorgio Gatti; Peter McBrien; Sean Mitten;
Michele Molese; Licinio Montefusco; Frank O'Brien; Attilio D'Orazi;
Marie Claire O'Reirdan; Maurizio Picconi; Mary Sheridan; Marta Taddei;
Aurio Tomicich; Kumiko Yoshii.

Conductors: Napoleone Annovazzi, Proinnsías Ó Duinn,
Giovanni Veneri.

Producers: Tom Hawkes, Dario Micheli, Paddy Ryan.

Designers: Paul Herson, Dario Micheli, Patrick Murray.

Stage Director: Patrick McClellan.

Asst. Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Luciano Pelosi.

Choreographer: Babil Gandara.

THE RADIO TELEFIS EIREANN SYMPHONY ORCHESTRA

by kind permission of the RTE Authority.

*Latecomers will not be seated during music. The management reserve
the right to make unavoidable alterations without notice.*

L'ELISIR d'AMORE

GAETANO DONIZETTI

ACT I

Scene I: Adina sits reading outside her farmhouse. She is beautiful, and wealthy to boot. Her friends and *contadini* also sit around in the shade enjoying the midday respite from work and the heat of the summer day. Nemorino, standing apart, gazes wistfully at Adina. His aria, *Quanto e bella*, expresses his love for her while lamenting the diffidence that afflicts him in her presence. Adina is fully aware of Nemorino in the background and while not at all indifferent she is irritated by his timidity in declaring himself. She reads to the peasants the story of Tristan and Isolde and the love potion (*Della crudele Isotta*). The peasants, and especially Nemorino, are much interested in this miraculous potion and wonder where it is to be obtained.

Martial music heralds a company of soldiers headed by Sergeant Belcore, who at once lays siege to Adina's heart. Nemorino, greatly distressed, contrasts the Sergeant's smug aplomb with his own shyness. Adina grants permission to the company to bivouac on her lands. The peasants go back to work. Adina, left alone with Nemorino, at first brushes aside his awkward approaches but suddenly relents sufficiently to say that he is good and modest while she is capricious. In the tuneful air *Chiedi all' aura lusinghiera* she says he might equally ask the wayward breezes why they are so changeable. He replies that his love for her is changeless as the river. Not too unkindly she tells him that he would be better off to seek someone else to love.

Scene II: The village square. A flourish of trumpets introduces one of the great comic characters of opera — Dr. Dulcamara, the itinerant quack. In the splendid patter song *Udite, udite o rustici* he flamboyantly exalts his own genius and world renown and the amazing efficacy of his universal medicine which will cure all human ills from toothache to wrinkles. The peasants are greatly impressed and brisk business is done. Nemorino hangs back to shyly ask the great man whether he had ever heard of Queen Isolde's love potion only to be told that the doctor is himself the sole distiller of this elixir. Congratulating himself at this answer to his prayer, he at once acquires a bottle at a fancy price. In the rattling duet *Obbligato, ah si obbligato* the gullible young man fervently thanks the cynical quack. What he has bought is a bottle of cheap red wine.

Nemorino, alone, gulps down his elixir. The results are indeed spectacular and Adina discovers him ludicrously dancing and singing all by himself. More than by these capers she is astonished by his complete ignoring of her. The amusing duet *Esulti pur la barbara* expresses Nemorino's tipsy elation and Adina's pique. So mortified is she indeed that when Belcore comes in she maliciously encourages him and says she may marry him in a week. When Gianetta rushes in with the news that the company has been ordered to leave on the morrow, Belcore presses Adina to marry him that day. Nemorino, sobered, desperately begs Adina to wait another day, (*Adina credimi*) but, still piqued, she consents to the Sergeant's proposal. The Act ends in a brilliant ensemble of rejoicing, Nemorino being odd man out.

ACT II

Scene I: Outside the Inn where the coming marriage is being celebrated. After the chorus *Cantiam, facciam* Belcore obliges with a song. Then, in a delightfully comic duet, *Io son ricco e tu sei bella*, Adina and Dulcamara sing and act the tale of the beautiful lady gondolier and the elderly senator whom she rejects for a younger lover. The notary arrives but Adina is strangely reluctant to sign the contract. All troop out save Dulcamara. To him Nemorino complains that despite the elixir his love affairs are even more hopeless than before. The doctor prescribes a second bottle, but Nemorino is in the difficulty that he has no money left. Belcore now comes in much annoyed by Adina's delays. On hearing of Nemorino's desperate need of money he tells him of the bonus of twenty *scudi* paid to recruits and enlarges on the pleasures of a soldier's life. In the course of another rollicking duet Nemorino is persuaded to put his mark on the enlistment paper. Money in his fist, he rushes off to find Dulcamara.

Scene II: The village square. The girls are in a hubbub of excitement. Gianetta imparts in deadly secrecy the news that Nemorino's uncle has died leaving him the richest and most eligible young man in the parish. (*Possibilissimo, non e probabile!*)

Nemorino is immensely gratified by the flattering interest he now attracts. He is not aware of his legacy but having just swallowed a quart of the elixir and being quite tipsy, he assumes that its magic is at work at last. Dulcamara and Adina survey the unusual scene, unaware of its true cause — Adina ruefully, since she has begun to repent of her harshness. She is unreasonably chagrined to find Nemorino become the centre of attraction. Off-handedly he tells her the table's are now turned and the girls carry him off to dance on the village green.

In the course of a longish duet Dulcamara tells Adina of Nemorino's purchase of the love potion and how, to obtain it and the girl he loved, he had bartered his freedom. Adina, much affected, decides to take matters into her own hands. For one thing, she will buy back the enlistment paper. Nemorino, returning, reflects on his coming departure for the army and on the softening in Adina's mood. In the air *Una furtiva lagrima* — one of the gems of bel canto — he tells of the effect on him to the tear that had stolen down her cheek when she saw him monopolised by the other girls. Adina approaches and though coldly treated at first she confesses her love for him and in token hands him back the enlistment paper. After Adina's air, *Prendi, per me sei libero*, their differences are resolved in a tender duet. Belcore accepts the situation philosophically. Dulcamara, having in the meantime learned of the legacy, reveals the news to Adina and Nemorino and to the villagers he declares that his elixir not alone aids true love but brings riches as well. The villagers rush to buy and the good doctor — the real hero of the whole affair — is accorded a rousing send-off in the glittering chorus that ends the opera.

Tuesday 27th April

Thurs

L'ELISIR

An Opera in Two Acts by

Libretto by Felice Romani after Eu

Première at Teatro della

CAST IN ORD

Giannetta, a peasant g

Nemorino, a farm labourer

Adina, wealthy, and owner of a farm

Belcore, a sergeant

Dulcamara, a quack doctor

Village

RTE SYMPH

(By kind permission)

Conductor: PROINNSÍAS Ó DUINN

Producer: F

SYNOPSIS

An Italian village

Act One

In the country

INTERVAL — 20 Mins.

A warning bell will ring five minutes after

y 29th April

Saturday 1st May

D'AMORE

aetano Donizetti 1797-1848

ne Scribe's text for Auber's "*Le Philtre*"

nobbiana, on 12th May, 1832

OF APPEARANCE

MARIE CLAIRE O'REIRDAN

UGO BENELLI

MARTA TADDEI

GIORGIO GATTI

MAURIZIO PICCONI

nd Soldiers

NY ORCHESTRA

of the RTE Authority)

DY RYAN

Designer: PATRICK MURRAY

OF SCENES

nineteenth Century

Act Two

In the village

o minutes prior to the end of each Interval

**FOR
GAIETY THEATRE**

Stage Manager : PADDY JONES

Assistant Stage Manager : GEORGE McFALL

Chief Electrician : SEAN BURKE

Press Officer : JACK O'CONNOR

Lighting Equipment by Bourke-Strand Electric Ltd.

The public may leave at the end of the performance by all Exit doors. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. (Copy of by-laws).

The taking of photographs in the auditorium is strictly forbidden.

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The Society solicits similar support from other firms and individuals to enable further
improvements to be made in the standard of its productions.

Dublin Grand Opera Society

Spring Season '82

Nightly at 7.30 p.m.

La Favorita (Donizetti)

April 12th, 14th, 16th, 20th & 22nd

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Tosca (*Puccini*)

April 13th, 15th, 21st & 24th

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Nabucco (Verdi)

April 19th, 23rd, 26th, 28th & 30th

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L'Elisir d'Amore (*Donizetti*)

April 27th & 29th and May 1st

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Saturday 17th April at 8 p.m.

Operatic Concert

Piero Cappuccilli (*Baritone*)

with the Radio Eireann Symphony Orchestra

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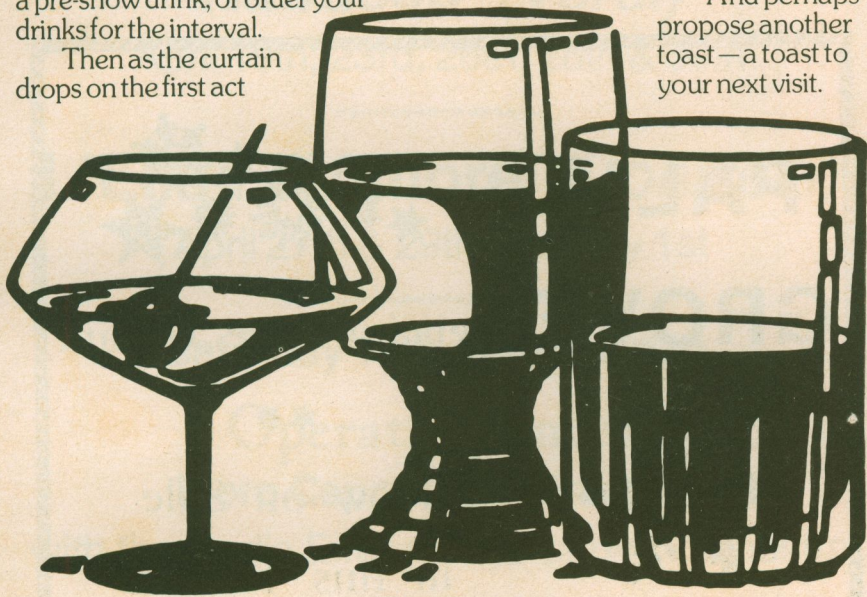
The Gaiety bars are open a half an hour before each performance, so you can start on a pleasant note with a pre-show drink, or order your drinks for the interval.

Then as the curtain drops on the first act

they'll be waiting at the table specially reserved for you.

After the show our bars remain open, so you can enjoy further relaxation in congenial company.

And perhaps propose another toast—a toast to your next visit.



Gaiety